ML BULLETIN

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of the United States and Canada

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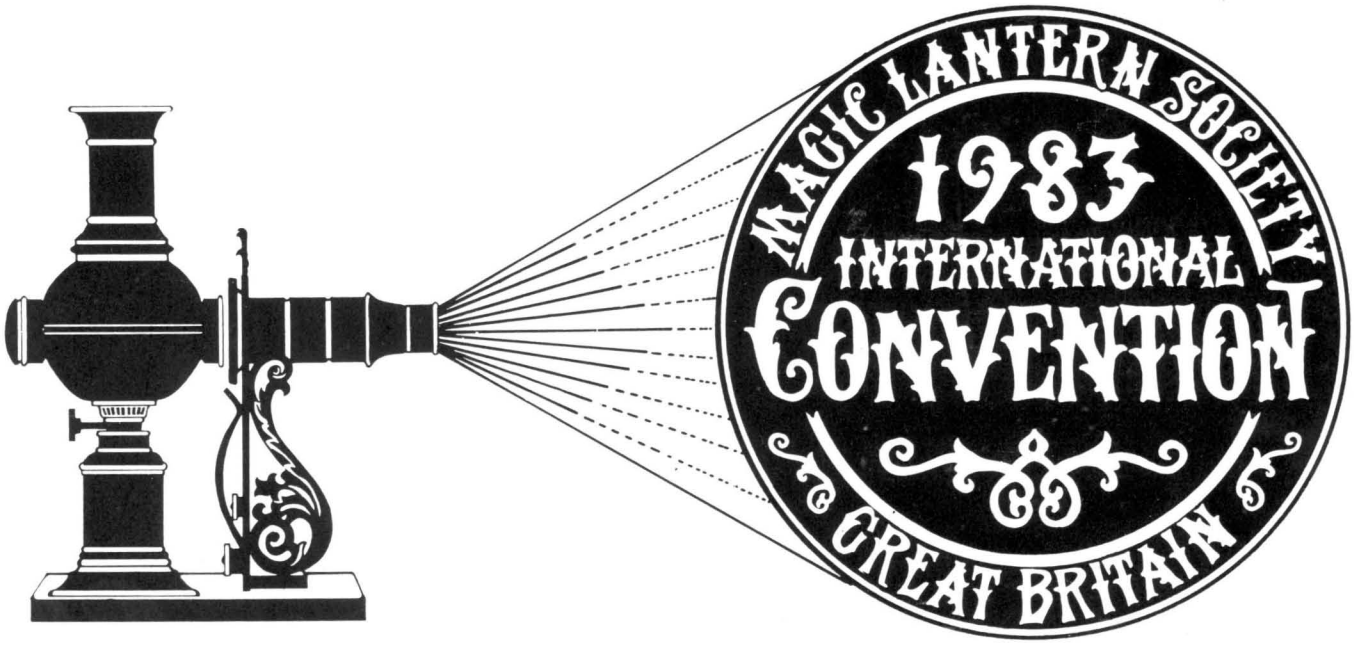

Summer is finally upon us—the season collectors delight in! It is the time in which proprietors of antique shops become the beneficiaries of all kinds of goodies hastily disposed of during spring cleaning. Suddenly, their shelves are bursting with the unexpected and sometimes, just sometimes, a polychorme French lantern might have taken up residence behind that dusty baking soda tin and beside a genuine cobalt blue glass telephone insulator. That hope, however slim, is enough to keep a collector's quest alive. It dims a bit during the winter months—poorly lit shows in cavernous rented halls can't hold a candle to an open air flea market on a sweltering August afternoon—but the promise of Summer burns on inside us despite the chill. Memories of the best of the warm weather shows—on fallow fields in Brimfield, Massachusetts or the County Fairgrounds in Los Angeles or an abandoned racetrack in Burton, Ohio—warm our hearts during the winter and shine like beacons during the spring. And they're almost here! Doesn't it feel grand?

For some of us, summer came a bit early this year. What could possibly be better to shake off the winter doldrums than a three-day convention entirely devoted to the history, collection and display of magic lanterns and related optical devices? Fifteen lucky Americans, members of the Magic Lantern Society of the U.S. and Canada and their spouses, arrived in London on April 8th for the opening session of the Magic Lantern Society of Great Britian's International Convention. Those present included Richard Balzer, Margaret, Nancy, and Patty Bergh, Bob and Carm Bishop, Terry Borton, David Brooke, Jim Flanagan, Bob and Irene Gunshanan, Joe and Alice Koch, Blance Owens, and Mrs. Wavil Wilhite. While those of us remaining behind gnashed our teeth in envy, the conventioneers feasted at wine and cheese receptions and lunches and dinners, attended lectures by world-famous authorities, bid at an auction featuring over 220 magic lantern-related lots, visited stalls bursting with lanterns, slides, and literature, roamed one of the finest exhibits of

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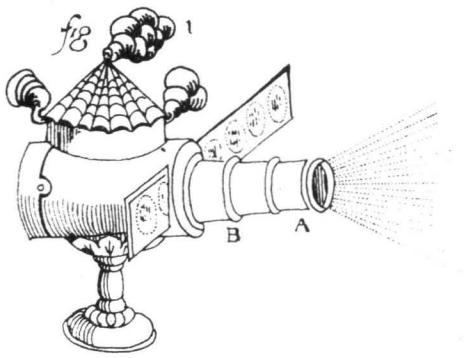
lantern projectors ever staged, and were treated to no fewer than five fantastic magic lantern shows! Reactions from the participants ranged from "Spectacular!" to, well, "Spectacular!!" Prodded by Joe Koch and myself, several of our members were persuaded to elaborate and this special issue of the *ML Bulletin* is the result—a review in full of the International Convention, 1983. We hope it serves as an informative factsheet for those who did not attend and a momento for those who were there.

Bob Bishop, "The Old Projectionist" and our resident "genii-us", shares the contents of a mysterious note that recently crossed his path and reveals the secret behind the success of Doug and Anita Lear. In presentation order, each session of the London Convention is critiqued by American members and Dick Balzer compares notes on four lantern shows. Dick also reports on the auction and provides a list of lots and prices realized. Returning Stateside, Bob Woodward continues his *Magic Lantern Bibliography* and the editor rounds things out with something old and something new. And whatever you do, don't skip the announcement that follows the *Buy/Sell/Trade* column!

The deadline for (small) Issue #3 is September 1 and for (large) Issue #4 is December 1. Issue #4 will not have a theme so let your imagination run wild. We've been promised an intriguing article on the history of lantern illuminants by Willeroy Wells and have some other ideas in the works but need your help. Please send all contributions directly to Larry Rakow. We'll be doing some travelling this summer and it may be difficult to get in touch with me directly, but know that your submissions will be received and greatly appreciated. And, happy hunting!



THE MAGIC OF THE LANTERN?

R. O. Bishop, Sr.

To the Bulletin Editor:

In previous correspondence I have endeavored to keep the Society membership informed of Doug and Anita Lears' magic lantern activity with their Magic Lantern Narrowboat Theatre as they travel the canals of England, appearing at fairs and festivals. I confess I am falling behind in my reporting. I have recently learned from the Lears they have disposed of the boat *Magic Lantern* and also their second vessel, the *Carina*. I will tell you more of this when I return from England and the Convention of our English counterparts. First I must tell you of how in strange manner I received word about the Lears when they activated the *Carina*. To my surprise, the folded message lacked stamps or other postal marks. The paper had a strange odor about it. Most odd! I pass the message along for your interest.

T.O.P.

Six Towns, Stroke on Trent.

Greetings, Old Projectionist:

Do not be alarmed by the appearance of this message in your dungeon. (*Indeed! My basement may be dark, damp, in final disarray and dirty, but a dungeon?*) It is most natural that I, the great Djinn of the Middle Sea, should be aware of your activity with the magic lantern. So as not to overly puzzle you, I will not burden you with too much detail. However, to make even you understand how I know of you and other lanternists, I must first make you aware of certain happenings in the far past not generally known today.

Despite our superior intellect, we Djinns, for one silly reason or another, continually find ourselves confined in bottles, jugs and jars. I suppose it stems from our origin, which some say is darkness. It naturally follows that we have an intense curiosity regarding ill-lit shadowy places such as vases and the interiors of well shaped bottles. Unfortunately, because of our inquisitive nature, we sometimes inadvertently become trapped when either by thoughtlessness or by design, some dolt or rival Djinn seals us with a leaden plug. This leads to a very disjointed existence even though we always are released, eventually.

Oftentimes it is a fearful experience to liberate my brethren. Some of my kin come roaring out of their dark prisons full of vengence and unhappy resentment at having been held in such a vintage state for so long a season. Dire were the prospects of any unlucky mortal who unwittingly released such a Djinn. On the other hand, wonderous tales have been told of dreams fulfilled and wishes granted by myself or other Djinns of a sweeter temperment.

Happily, I, the Djinn of the Middle Sea, will never be confined again. I have escaped from the bottle cycle! I owe my freedom to an old Jesuit priest (you know of him) with the unlikely name of Athanasius Kircher. Now Old Kirch, as his aides and apprentices called him, was never aware of what he had accomplished on my behalf. What rewards he could have demanded! Why, I would even have taken him to the planets if he had but asked. But then he was always impressed more with the result than the reason for things.

My escape from recycling happened quite by accident some little while ago as you mortals calculate time, near when your calendar numbers year 1650. At the time, unhappily I was in very close confinement. Some time earlier, I had slipped into a particularly likely looking flask to see what was inside. I had only intended a quick look but to my surprise some unknown witless knave stopped the flask and there I was. To my further dismay there was liquid present in the flask which had a very sharp odor. But the less said of this amber solution, the better! How this particular flask came to be in Kircher's possession is a mystery to me.

I learned later, Old Kirch was attempting to improve on the work of another human wizard named Porta, concerning the use of the camera obscura. He was attempting to change it to a universal lantern which could be used either by day or by night. According to Kircher it would be a great improvement. (Now, you, Old Projectionist, being a magic lantern man of sorts, know of the camera obscura and its many uses.) Kirch devised a way of using a pot of burning oil for a light source and astounded his fellow priests as images appeared out of the darkness. Still even though he used the best Oil of Rape available, the image from his device remained very indistinct. Wondering if the addition of still one more lens would improve the clarity he began to rummage about his storage room. Glass in that time was in short supply and true lenses scarcer still. But luck was with him and indeed with me, too. In a dark corner of a dusty shelf he happened upon a well shaped flask, evidently a doctor's specimen bottle. This bottle had been my uncomfortable home for a very long time. The old priest fondled the flask in the darkness. My prison of over fifty years was balanced in form and felt symmetrical to his touch. Instinctively sensing that the shape of the flask might

indeed collect and intensify his weak light source, Kircher returned to his lantern. He shook the flask, mixing my essence with the vile liquid mentioned before. He had some difficulty with the stopper but finally with a Latin curse, (only an old Jesuit would know such a well suited phrase!) he wrenched the stopper from the bottle. The noxious liquid as well as the essence of myself came flying from its neck.

Wonders! When the bumbling old priest annointed the space about his lantern, he unknowingly freed me from my confinement. What magic took place, even I will never know, but from that time hence, every time a magic lantern lights up, no matter where, this great Djinn of the Middle Sea is free. Every time. Of course, I do not materialize as I formerly did, but that is a small price to pay. I am present, though unseen, whenever a lantern throws its beams.

Presently this is very nice, but for many years it became extremely wearisome. For two hundred years or more, as you count time, so many lantern projectionists were performing here, there, in the colonies, on the Continent, in the islands of England, in darkest Africa and in other parts of the world that you must know I received very little rest! I tell you it stretched me very thin. There were times I even yearned for the close privacy of a flask in order to take a peace hiatus!

But times are better now. Many of you humans collect the old lanterns but there are only a select handful of bonofide lanternists left in the world today. I am kept most busy by my English master, Douglas Lear. He is a Gallantee Showman who has the gall to speak of me, a Djinn of the highest order, a friend to Caliphs, as "merely an educated rogue, glib of tongue, one who stammers and rambles as he leads the nightly audience through the magic lantern program." Of course, I have other Masters but they only call on me infrequently. None speaks ill of me, though. The Lears, however, demand of me most every day and sometimes twice. I have become, for all intents and purposes, part and parcel of their family, along with First Mate Anita and Deckhands, Elwyn and Merlyn.

Though I take up no room whatsoever, the Lears' first boat, the *Magic Lantern Narrowboat Theatre* became quite crowded when the two new deckhands joined the crew. (In confidence, I had informed Captain Doug, that you, as the Old Projectionist, had an answer to the population explosion but he would not listen.) Consequently, it became necessary to put the second boat, the *Carina*, into operation.

The *Carina* is a star class Grand Union Butty canal boat built at Northwich in 1936. She is seventy feet long with a beam of but seven and one half feet and draws but 18 inches of water. Originally the *Carina* was towed along the waterways by horse but from now on the original *Magic Lantern* will be the tow vessel and take her on her appointed rounds. The *Magic Lantern* will also be quarters for the crew and myself. It is true that the Butty boats have carried the commerce of England on the interior canals since the 1760s and continued to do so until the 1930s.

Now this is of little interest to me and I only mention it to you because of the remoteness of the area in which you live and I am sure you would not be aware of what I have said unless you heard it from me. Of course, I am much older than either the boats, canals or for that matter even the magic lantern.

Each evening after the program I hear Captain Doug talking to people and getting them interested in lanterns, boats and canals. He then proceeds to attempt to sell them souveniers. He's getting better at it, too. One of these days if he continues to improve, I may let him control the entire show. At the present time I allow him to hold the megaphone and he is convinced it is his voice the audience hears!

Captain Doug, (I like to humor him) complains of a bad year. There were four and one half inches of canal ice when Master Merlyn came aboard in February. (Isn't Merlyn a splendid name for the son of a magic lantern man?) Long days of work and many weeks have been spent on installing equipment aboard the *Carina*. The word PHANTASMAGORIA is painted in large letters along the cabin. (Very true to form. All lanternists and gallantee showmen use the longest word possible even when a short word would do.) The *Carina* is a sturdy vessel fit for a Djinn. Dark brown with black and red panels, lined with yellow, the showboat catches all eyes as she makes her way along the waterways. Narrow red leather theatre seats are banked so my program can be readily seen. Music of the Harmonium rises to the audience as I lead Doug and Anita through the program. They do require direction as they are busy with the radio telephone, five magic lanterns, one hand cranked moving picture machine, an American organ, bells, whistles, and gongs, not to mention controlling very noisy deckhands.

Presently we are enroute to Marple, Stockport in Chesire. There we will welcome aboard Christmas patrons. The *Carina* will at long last begin to pay her own way. But even with me aboard it has been hard going. The canals are falling down! Long days and short nights; today was sixteen hours and not yet ended.

A water gate up ahead is out of commission. We are on a falling pond and will probably be grounded by morning. Sounds from a noisy nearby pub float across the canal. What strange creatures you humans are. There is no rest for the crew of the *Carina* on the Macclesfield canal.

More than a canal gate is amiss! Our two boats must pass under a monstrosity of a concrete building astradle the watercourse. I know we will get stuck under that building. But I also know it will get better soon. It has been pennies and pumps, trouble and crisis, worry and work, all the time keeping up a show schedule. How fortunate for the *Carina's* crew that they have me, Djinn of the Middle Sea, to keep things going smoothly. But if the real truth be known, needless hard work has been done to make these floating theatres possible. If only the Lears had been true believers, then they would have had but to command me. In a flash, all would have been accomplished! But then I find most of you mortals who are concerned with the lantern to be a very slow lot.

Perhaps by this time, Old Projectionist, you may be wondering why I, Djinn of the Middle Sea, should bother contacting the likes of you, an obscure magic lantern man? Ah, it galls me to tell you this, since you are but a mere human, but the truth is I have lost contact with others of my kind. Those

Djinns not sealed in flasks are jealous of my unique bottle-free status and will have nothing to do with me. They also spread the canard that I am becoming humanized. Bosh!

Let me try to explain. In your world there remains but a handful of projectionists. But these modern magic lantern men are a different cut than projectionists of old. The modern showman calls upon fine slides, elaborate lanterns and showmanship to beguile the public. They use electronic devices to control their lanterns. They use tape to provide music and sound effects. Who knows what they will utilize next in their efforts to compete with newer forms of entertainment?

But still the projectionists are my only hope. You see, the Dealers do not think of me. They see but profit and loss. There is no magic for them. The collectors, at least, preserve and protect but if they do not light the lantern then the slides remain but glass. Again there is no magic and I, lonely Djinn of the Middle Sea, remain in darkness. Ah, for one Gallantee Showman with a pack on his back and a belief in me.

How it galls me to admit this and most of all admit it to one of your kind. Old Projectionist, I can not much longer exist if no one believes there really is a great Djinn of the Middle Sea. For even you must come to understand, human wizards and great Djinns do not truly produce magic. Magic is only made possible by people who believe in magic!

From the heat of your lantern I have watched you perform. I have heard you tell and retell your tall tales. Old Projectionist, you may be the one who could truly believe in the Land of Light and Shadow and possibly in the existence of a great Djinn of the Middle Sea.

Never before have I humbled myself before a mere human for I am a great Djinn. I am thunder and lightening. I am fire and ice. I am the wonder of a starry night. I am the peace of the innocent. I am all those things you would want me to be. So, Old Projectionist, I place this message on your lantern. Read it, ponder on it. Then if you desire my presence, trim your wick and light your lantern. Or if you wish, write a letter to the Lears about what I have said. I read all their mail.

An Educated Rogue,
Djinn of the Middle Sea.

* * * * * * * * * * *

P.S.: Editor:

This message I found near my magic lantern along with some suspicious appearing droplets. Now I am a believing person but this is rediculous even for . . . .

The Old Projectionist.

JANET AND MIKE BARTLEY'S LANTERN SHOW

Terry Borton

The Bartley's, owners of the Magic Lantern Theater in Monmouth, opened the Convention with a cameo representing a Victorian couple in 1859 showing their new slides to their children on a phantasmagoric dissolving lantern. Dressed in period costume and interspersing the readings with comments about reversed slides, they managed to give some sense of a 19th century family's difficulties with their new treasure. Highlights of the show were some gorgeous pictures of an arctic expedition, of dancing fairies (quite grown-up fairies, quite naked), and an impressive portrait of the Queen.

The Bartley's dressed for their Cameo. (Borton Photo)

THE HISTORY OF PROJECTTING PHANTOMS, GHOSTS, AND APPARITIONS by Hermann Hecht

Blanche Owens

Setting a standard of high quality for the formal sessions of the convention, Hermann Hecht presented a scholarly, illustrated report on the topic, "The History of Projecting Phantoms, Ghosts, and Apparitions," The lecture included vital information for anyone interested in magic lanterns such as dates and references. It is not possible to report fully on Mr. Hecht's research without a transcript in hand, but it is hoped that his report will be published and made widely available.

In brief, Mr. Hecht noted and illustrated the tools used for depicting the supernatural. Even the name, magic lantern, conjures up visions of spooks and spirits. In the literature there are references to "Temples of God" and "Theaters of Illusion." Illustrations were presented to support the likelihood that the technique of mirror projection was used before the time of Christ. Later, a Coliseum was filled with ghosts and many other mysterious events were created with

assistance of mirrors. Back projection was also employed to create illusions. By moving the lantern forward and backward and projecting the image through smoke, terrifying scenes were created. In one such apparition, a ghost would rise from a coffin. By using mirror projections with concave lantern lenses, Robertson created startling phantasmagoria shows on clouds. Members of the royal family first sent their servants to Robertson's shows in order to determine if they were safe to attend.

Mr. Hecht's presentation was well received and he deserves much credit for a worthy job well done.

TONY DUGDALE'S LECTURE

Alice Koch

Tony Dugdale, the new chairman of the Magic Lantern Society of Great Britain and the organizer of the convention exhibit, was scheduled to give a talk entitled: "Collecting: A Means to an End or an End to Your Means," but switched themes on us. The focus of his new lecture was "The Lantern in the Context of History." It was given in a humorous vein throughout and carried us from the time of Galileo to the invention of Edison's movie machine, a span of some three hundred years. He cited historical turning points and related them to the development of the magic lantern. The diverse group of events included Harvey's discovery of the circulation of blood, Galileo's discovery of the solar system and invention of the telescope and microscope, and the landing of the Pilgrims at Plymouth Rock. The list continued with Oliver Cromwell, the discovery of Australia, and the building of the Taj Mahal. Did you realize that at the same time that Zahn published three volumes on the telescope, nomadic magic lanternists were travelling around the countryside? Defoe's *Robinson Crusoe* coexisted with the invention of the clarinet and the career of one of Pat Dugdale's ancestors, Captain Cook. Emil Argand's Swiss lamp enabled slides to be projected from behind screens shortly before Nelson defeated Napoleon at Trafalgar and Phillip Carpenter introduced the Phantasmagoria. The zoetrope whirled into view, and then dissolving views, limelight, and the age of photography. George Eastman appeared late in that century, and then the age of the magic lantern was over. This was an interesting lecture, necessarily condensed for this report.

VUE D'OPTIQUE by Pierre Levie

Jim Flanagan

A most enthusiastic insight into optical boxes was provided by Pierre Levie. These little cabinets of curiosity flourished in the 17th, 18th, and 19th Centuries, only to fade from popularity like our beloved magic lanterns with the dawn of the 20th Century. One of the fascinations of our Lantern Society is the many specialties each of us can pursue. In fact, many of us are also attracted to items that are not even lanterns, such as peep eggs, thaumatrope discs, stereoscopes, and optical toys. It was of the last, optical toys, that Mr. Levie spoke.

Way back when, people loved to view beautiful colored engravings of seaports, royal houses, market places, gardens, and chateaus. We still do today, but now we can only see them in books. Back then, they had view boxes containing cutouts providing three-dimensional effects, and they had boxes with mirrors and special devices that brought new life to each view. In some boxes, the views were changed by pulling ribbons from outside the box by the showman.

Mr. Levie exhibited and discussed the Polyorama Phanoptique optical box by the Frenchman Lemaire. This device has a lens, bellows, and openings for light to enter into the box from the top and from the rear. The engraving, which is made with openings and variations in the thickness of the paper, is inserted through a slot in the center of the box. One opens a flap on the top permitting light to fall upon the front of the view. After enjoying this sight, the top flap is closed, and light from the rear opening strikes the back of the engraving to provide marvelous night time effects, ships bursting into flame, and winter turning to spring.

Finally, Mr. Levie presented a film of a showman entertaining a crowd with his descriptions of the wonders to be seen inside his little magical box as his assistant played upon a drum and clanged his cymbals, and Vulcan, the Fire God, disgorged molten lava—all for a halfpenny. A beautiful picture is a beautiful picture, indeed, but in the hands of a showman, it is the "piece de resistance." Thank you, Mr. Levie.

Tony Dugale shows off a find (Borton Photo)

NANCY BERGH AND BOB BISHOP ENTERTAIN

Terry Borton

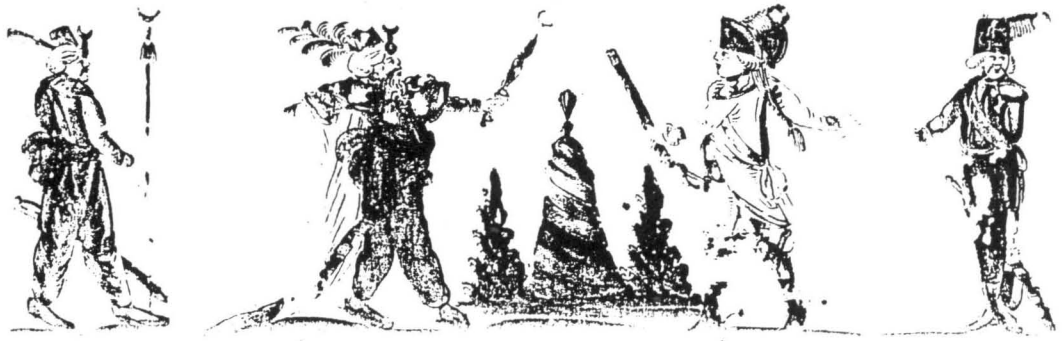
The American Magic Lantern Society's own Nancy and Margaret Bergh dazzled the British with their show featuring turn-of-the-century song slides. First came "Johnny, Get Your Gun," a late song slide piece from WWI in which Americans are mobilized to help the English. Then, the Berghs presented a variety of songs, weaving in commentary explaining how composite photographs were used to produce spectacular effects for the audiences in the 15,000 nickelodians in the country. Special favorites with the audience were "Has Anybody Here Seen Kelly?" about the misfortunes of an Irish tourist in New York, and "Wait Till the Sun Shines, Nellie." Very few British collectors had ever seen such a show, and the Berghs were a big hit.

The Old Projectionist—Bob Bishop, late of Washington—wandered into the twentieth century a bit dazed, and managed to give a magic lantern show without a lantern. Remembering the good old days, he revealed the crucial role of the supplemental sale of "parafin oil" to "Old Doc's" customers, and reminded the audience of the pain that must have been felt by the last of the lanternists as they felt their profession slipping away.

GEMS FROM THE COLLECTION OF WILLEM WAGENAAR

Joe Koch and Terry Borton

Willem Wagenaar of Holland opened a most unusual show, using slides produced in the Low Countries between 1750 and 1780. He spoke in a mixture of French, Dutch, English (and some said, Esperanto), the gush and gibberish of a travelling showman, or Savoyard: "How skinny are them, how pity, how sad, weep, weep, cry, cry" and "How she is nice, how boot-i-ful is she." His wife and daughter helped produce a wide variety of sound effects including a drum, flute, bird calls, cymbals, sheet metal, a uke, zither, and music box march. Dropping pennies, jingling money and duck calls were also employed. The impressive, but poorly colored, wood bound slides carried the crude drawings of the early period—some, featuring enemas before battle and orgies afterwards, were very crude indeed. Of special interest to showmen were a series of early slip slides showing the joyful excitement in a noble house at the arrival of the Savoyard, and the gold being poured into his hand after a spectacular show.



A SAVOYARD ABOARD

Willem A. Wagennar

Long before the Magic Lantern became a Victorian amusement it was the tool that provided traveling showmen a modest income. In England these lantern artists were quite often Italians. In the Low Countries they were Walloons and Savoyards.

Some years ago I was extremely lucky to find a large number of lantern slides produced in the Low Countries between 1750 and 1780, as far as I can tell. They might well have been used by one of these traveling Savoyards, for instance because the scenes are full of Turks. The favorite Savoyards' story was the battle of their Prince Eugene, the last condottiere, against the Osmanian Empire. Accidentally I happened to buy a book from 1782, containing twenty political satires, written in the style of a Savoyard's lantern show. Thus I acquired the gibberish, the "koeterwaals' as the Dutch call it, the standard phrases that are used throughout, the gushing style that was intended to impress the gullible audience.

I will, in my small contribution to the program, attempt a revival of a Savoyard's performance in the Low Country, telling the story of Eugene, the Knoble Knight, Prince of Savoy, defeating the Turks under the walls of Vienna.

Venez, venez, all the world, Mesieurs and Mesdames, Amateurs of the Lanterne Magique!

(From a pamphlet distributed at the convention.)

WHITE'S WONDERS — A LANTERN SHOW,

by Mervyn Heard and Company

Bob Gushanan and Terry Borton

To cap off a full day of activities, Mervyn Heard and Company gave a smash performance. Mr. Heard, with four assistants, provided continuous laughter for the final hour on Saturday. To warm up the crowd, he started the mime descriptions of mountains. Then followed the illustrated song "Skylark," complete with female vocalist and bird calls: In a tearful rip-off of *Uncle Tom's Cabin* called "The Wicked Overseer," the audience lustily booed this representative of American democracy and cheered wildly when a ship—flying no colors—was proclaimed to be the British coming to the rescue. Splendid commentary went along with two short slide sets on Victorian temperance and pancake making. An ample supply of melodrama was contained in "The Old Actor's Story," which might have been called "Saved From the Burning Ship." A member of the companpy gave a fine dramatic reading of the actor's wife who dies at sea and whose spir[illegible] saves him from the burning vessel. There were a few ver[illegible] funny slipping slides and flashy chromotropes and then the finale, a typical 1912 song, "You Left Me for the Limelight." The show closed with Mervyn's wife performing a skirt dance in front of dissolving chromotropes—a dramatic way to add sizzle to the sparkle!

YORK & SON
by David Henry

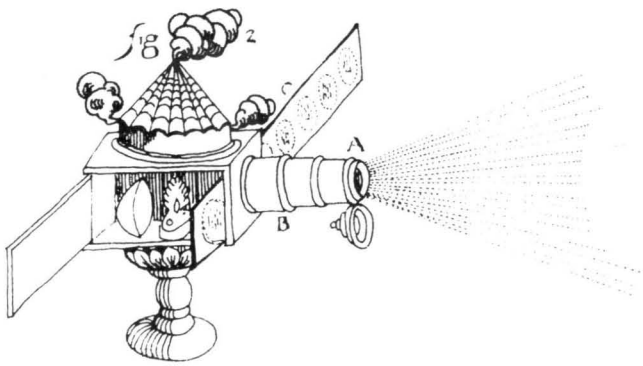
Dick Balzer

Chances are that although most of our collections contain representative work of numerous producers of lanterns and slides, we know relatively little about most of those manufacturers and the businesses they ran. American collectors are more likely to be familiar with American manufacturers like McAllister, A. T. Thompson, and even the earliest lantern slide makers, the Langenheims. Of the English lantern makers the names of Carpenter & Westley, Newton, Riley and Bamforth are far more familiar than York and Son.

In little more than a hour's time, David Henry, who combines some of the most attractive features of the scholarly British collectors—dry wit, the art of understatement and an impressively thorough command of his subject—gave those in attendance an incredible amount of information about York and Son, exploring their history and their place as one of the premier live model slide manufacturers. Frederick York, and later his son, William, ran a thriving lantern business during the last 35 years of the 19th century. To give a sense of the scope of the business, run out of a townhouse in London, in 1870, Henry said that York and Son employed 26 people and produced about 100,000 slides a year. To understand just what 100,000 slides represented, York and Son claimed that one year's production of slides, if laid end to end, would stretch from London to Manchester (184 miles).

At the heart of Henry's lecture was a discussion of York and Son as producers of Live Model Slides. Henry stated that one of the problems which plagued much work in the area of live model slides, was that their work lacked originality and, as he said, "Almost everything in York's output came from originals in other mediums." Through the use of slides Henry illustrated the point, showing first a live model slide and than an illustration from which the live model slide was obviously copied. Henry did say, however, that in spite of lack of originality in depicting characters, York and Son were highly regarded for their painted backgrounds which were, as we could see from examples shown, quite vivid and impressive.

The Twentieth century and the advent of the motion picture were the beginning of the decline for York and Son. Frederick York died at the age of 80, in 1903. Complications with the estate certainly didn't help, and though son William, who lived until 1931, took over, the company was never strong again. Through a series of closing and reopenings the company continued to struggle until 1912 when it went into voluntary liquidation and was finally bought by Newton & Company.



What happened to what was left of York and Son's slides? David says most were dumped into the Thames. As T. S. Eliot said, "the world ends not with a bang but a whimper," and so an art form unable to compete with newer forms of entertainment slid quitely and unnoticed into the river—images dissolving in water.

The Exhibit (Borton Photo)

THE AUCTION

Dick Balzer

The auction hung over my head, like the mythical Sword of Damocles, from the moment I arrived at the convention. On the one hand, I did not want to spend all my money before the auction, so that I would feel unable to enter into any spirited bidding. On the other hand, the lure of the immediate gratification of purchasing wonderful and relatively inexpensive items at the stalls, open the first evening, was very strong. In fact, too strong: I drained most of my resources in a whirlwind of activity, buying prints, books, and slides in the first two hours the twelve stalls were open.

Whispering began Saturday night about what was in the auction. Information was scarce as very few people had seen what items were to be put in. Most of us had to wait till late Sunday morning for a viewing, and even then the crush of those wanting a peek made it impossible for many, including me, to get an early view.

There were 228 items. They ranged from a few unrelated slides to a triunial. To me, the items were somewhat of a disappointment. The variety was substantial, but I had anticipated—oh how foolish anticipation makes us—many, many wonderful, unusual things. Later, I told Mike Smith my feelings about the items, that given so many collectors of lantern material and the probability of spirited bidding and thus high prices on very good items, I had thought there would be more great pieces. His comment was simply, "The convention is mostly collectors and any really good things they want to keep and not sell," and I think he was right. There were nice things, things that many people wanted, a few things that fetched more than could have been expected, but very few things that would cause a majority of those present really to pinch their wallets to buy.

Like everything else connected with the graphics of the convention, the auction catalogue, exquisitely designed and executed by Pat Dugdale, became both a guide and an immediate collectible. The auction itself was begun by Ron Morris, who gave yeoman-like service during the entire convention. Morris, who conducts most of the Society's auctions, did a capable job pushing and prodding bids. After a while Jon Baddely of Sothebys and a new Society member took over and displayed in a variety of small, wonderful ways the skills of an auctioneer, pressing prices ever upward at an alarmingly quick pace.

An example of just what can happen was the bidding for a Bee and Hive chromotrope. While I think most in attendance were surprised at how high and how fast the bidding for the item was going, Jim Flannigan, the final victor in the quest of the bee hive, was frantically waving and then wildly gesturing, trying to enter the bidding. Bradley was ignoring Flannigan, satisfied to push the price between the two rapt bidders with no attention to anyone else. Flannigan finally entered the fray and the slide sold for an incredible 105 pounds ($157).

Flannigan, of course, was not the only one caught in the midst of a bidding war in search of a particular item. The highest price paid for a book was paid for an *Optical Magic Lantern Journal, Volume Nine*, which went for 125 pounds ($187). This writer, too, was caught in a bidding cross fire. I had wanted a small French Lampierre lantern, for which I was prepared to pay 100 pounds. For a moment I seemed to be the high bidder at 80 pounds and looked forward to a very good buy, but then someone entered the bidding at the last moment, and we kept going until I got the lantern for a not quite so wonderful price of 122 pounds ($183).

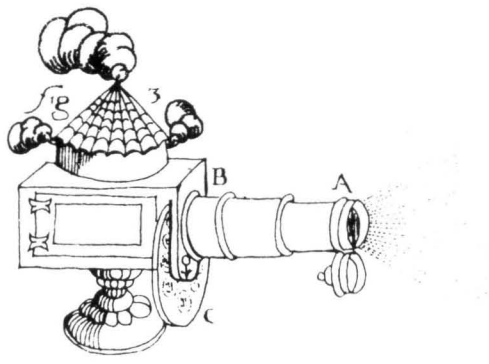
The highest price was paid for a triunial. A handsome but undistinguished machine missing illuminants, and with none of three condensers, fetched 720 pounds ($1,080). The lowest price was 50p or 75 cents for a couple of unrelated slides.

A few items did not meet reserves but in the end most of the 228 items were sold in fairly quick order, fetching by my rough estimate slightly in excess of 4,000 pounds ($6,000) with ten percent going to the Magic Lantern Society of Great Britian.

Generally, I felt the most reasonable prices were those for lanterns, which sold for surprisingly little. One of the nicest moments of the entire auction was, in fact, when an earnest youth of about ten bought a nice metal lantern and a very attractive wood stand for it for a mere 35 pounds. I also thought many of the books went very reasonably, as did single slipping slides.

From my perspective, chromotropes, panoramas, the biunial, and the triunial went for more than might have been expected, probably showing that with so many collectors in one room the nicer items generated the most spirited bidding and prices that would not have been realized elsewhere.

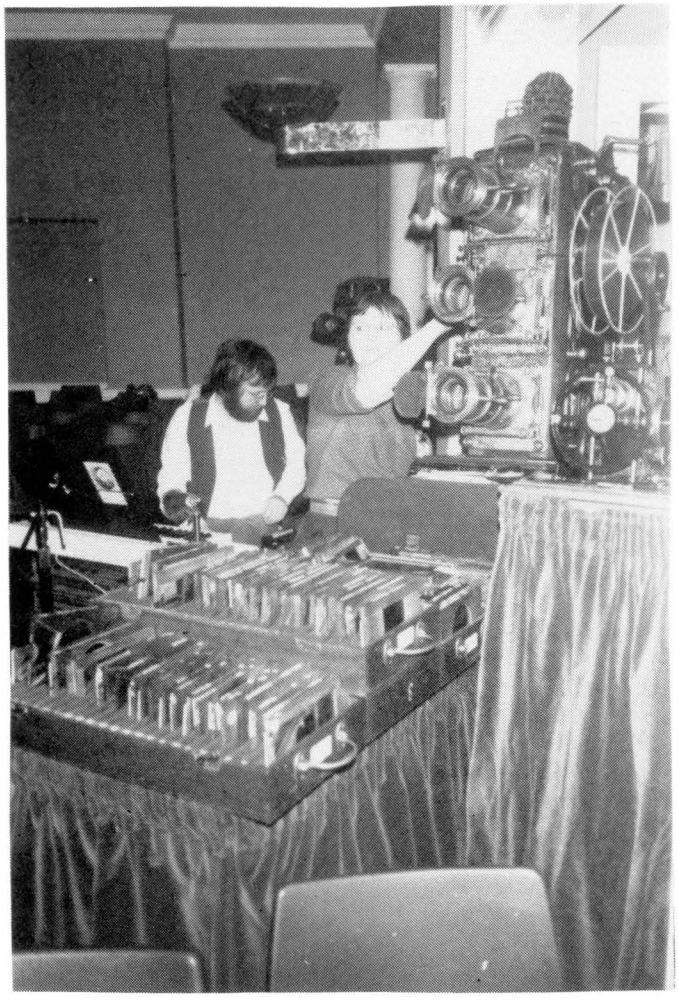
Though there were not that many spectacular pieces and there was some grousing about the time consumed by the auction, a lot of people, including this writer, were very pleased.



LEAR'S MAGICAL LANTERNS
By Doug and Anita Lear

Terry Borton

Doug and Anita Lear have left their canal boat and are taking their show "on the road" to larger audiences. They gave a preview of their spectacular, produced with a giant triunial. Featuring multiple dissolves, the Lears presented some of their favorites—the wreck of a ship off Eddystone Light—together with accompaniment on the Yamah organ. A presentation of George Melies' 1902 movie, *Journey to the Moon* (in which a group of earthlings visit the moon "frog people"), used sound effects provided by the audience—squeaker frogs. A complicated set of triple dissolves provided an extraordinary journey "to the other side of the moon," with a 19th century space ship making its way between the stars of a standard astronomy slide set to the theme music of *2001*. And finally—a dazzling display of chromotropes, one blending into the other, in spectacular fashion that brought the audience to its feet in a standing ovation.



The Lears (Borton Photo)

A TALE OF FOUR SHOWS

Dick Balzer

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of beliefs, it was the season of Light . . ." Charles Dickens, *A Tale of Two Cities*. And so it was the season of Light. On one remarkable date, April 11, 1983, nearly 1200 people were afforded a glimpse of the magic of the lantern and peep show, through the enormous skills and talents of some extraordinary showmen.

Much else went on this day, but this story is about four absolutely smashing shows and how each illustrated in a quite distinct way the magic of a period that stretched from the late 1600's all the way up to the 1920's.

Pierre Levie, a Belgian film maker, lecturing on the optical toys of the 18th and 19th century, concentrated on the early peep shows and the extraordinary day and night views that thrilled the public in much of Italy, France, and Belgium. Levie's lecture, which could have been intellectually interesting and yet visually boring had he tried to show the early views in an ordinary way, was rather breath taking for his understanding that these views are entertainment and that their appreciation demands they be shown in some manner which even now will entertain. With a keen sense of timing, sophisticated use of lighting and a skillful combination of slides and films he did just that, visually creating a means for the audience to sense the wonders and joys of these extraordinary views.

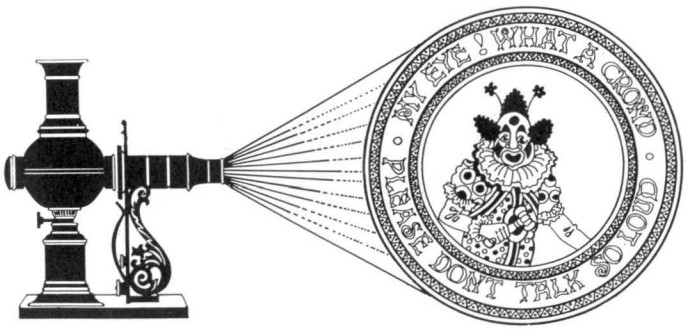
Our own Nancy Bergh was next, and her use of the dissolving carousel projector and fast-paced music to illustrate her song slide lecture seemed somehow, as the British would say, terribly American. In spite of a slight mechanical difficulty Bergh's lively show of some of the last of the lantern slides used during the first part of the 20th century captured the audience. The pace was probably quicker and the music louder than when these slides were originally shown, but Bergh, like Levie and the others who followed, undoubtedly understands the importance of entertainment and has adapted her slides to the most modern of mediums, making her show very transportable. For a moment I feared that the heresy of giving a lantern show with a plastic projector would be visited by some modern day Luddite demanding a smashing of this new machine. No one rose to the occasion and a parade of colorful slides with musical accompaniment appeared before our eyes. These two shows alone could have sated one's appetite for a day or even a weekend, and yet the best was still to come.

In a staggeringly impressive show William Wagenaar, a Dutch collector, transported the audience back to some of the earliest lantern shows of the late 1700's. He used an early lantern of the period, pull through slides, and transformed his voice using a high pitch tonality and mixing poor English and French to give us a feel for the show of a Savoyard. Had he done nothing more than simply show the slides one would have to have been impressed, for these early hand painted slides were stunning: An early lanternist, Turks, soldiers, naughty ladies and a man with his trousers down preparing to defecate, these were enough, and yet incredibly Wagenaar treated us all to what he called a Savoyard show: playing with the crowd, mixing so called actual text and his own stylish rendition of the period. One will not soon forget ". . . clique, clique, clique, and they cut off his head, and they cut off his head, and they cut off his head . . ."

Dick Balzer at the Exhibit (Borton Photo)

It was difficult to imagine what could possibly follow such a show, and yet Mervyn Heard and his troupe, White's Wonders, ended the evening with a command performance. Heard's show demonstrated the importance not of the slides but of the lanternist showman. Chromotropes, dissolving views, effect slides were almost all totally absent. In fact, Heard took some slides, such as a set of a woman on a bike—a set that this showman would never have thought of using—and created a story of liberation and strength. With slide after slide he did the same thing, taking the ordinary—who will forget Gladstone's Favorite Tree—and making it special. He said, without ever saying it, that the slides are but artifacts and the lanternist actually was a showman, and I and my merry band will entertain you with the most humble of slides.

This was the most involving of shows, and an after-dinner crowd was swept up in the easy give-and-take between showman and audience. What started with exhorting Harold to hop continued through the bike ride, and mysterious, muslim pictures. Surely lanternists of old found such ways to delight their audiences, and Heard brilliantly reminded us how much of any lantern show rightly belongs to the lanternist himself.



MAGIC LANTERN SOCIETY OF GREAT BRITAIN
International Convention 8th — 10th April 1983

AUCTION CATALOGUE

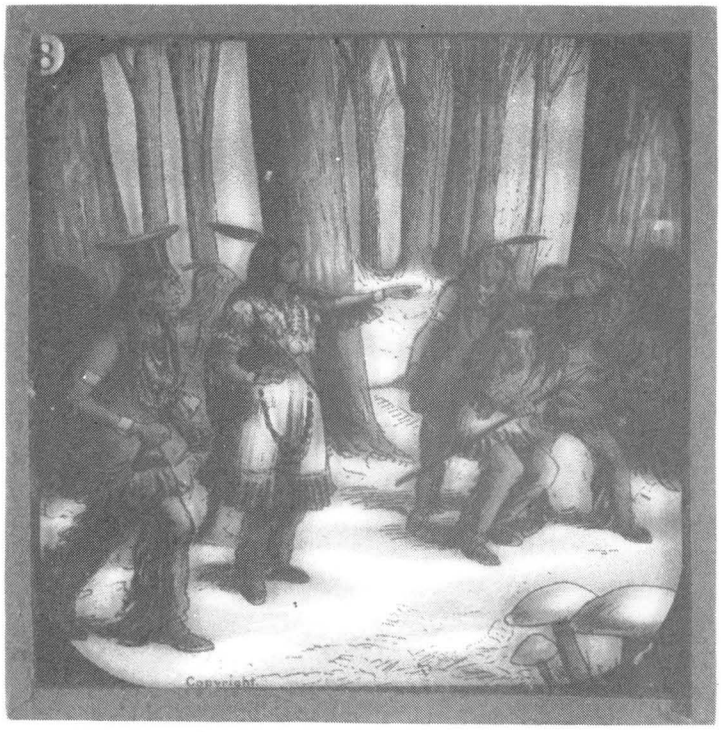
Lot No.	DESCRIPTION	Pounds At $1.52
101	Four Long Slides "Precocious Piggy" (boxed)	16
102	Eleven Long Slides (boxed)	18
103	Twelve Panoramas-Scriptures (boxed)	16
104	Twelve Long Slides - Bible Stories (boxed)	20
105	Seven Slides "Jack the Giant Killer"	18
106	Eight Slides "John Gilpen"	18
107	Seven Slides "Cinderella"	16
108	Metal Lantern and stand	35
109	Ross Lantern	15
110	Walter Tyler Lantern	32
111	Hughes Lantern	42
112	E.G. Wood Lantern	30
113	Pull-through ship slide (No Takers)	
114	Pull-through train slide (No Takers)	
115	Pulley operated water mill slide (No Takers)	
116	Fourteen silhouette slides (No Takers)	
117	Poster for Magic Lantern lecture	48
118	Magic Lantern	25
119	Seventeen coloured slides-Russo/Japanese war	12
120	Set of three coloured slides-P & O pencillings	6
121	Three black and white slides-Boer war	52
122	Five coloured slides-birds	4
123	Sixteen slides-"The Constables Move"	5
124	Thirty-six American slides "Grand Canyon & Indians" with carrier — no sale	—
125	H. Luscombetoms Magic Lantern — no sale	—
126	Magic Lantern — no sale	—
127	Tinplate toy lantern with twelve uncontemporary slides (French)	122
128	Box of coloured religious slides	5
129	Box of black and white religious slides	3
130	"Robinson Crusoe" slides	5
131	"Pilgrims Progress" slides	5
132	"The Lost Sheep" slides	2
133	Four miscellaneous wood mounted slides	7
134	"Holy Land" black and white slides (incomplete)	5
135	"Rich Fool" slides	2
136	"Good Samaritan" slides	2
137	"Blind Bartimaeus" slides	2
138	"Prodigal Son" slides	4
139	"The Unmerciful Servant" slides	2
140	"Naaman" slides (incomplete)	3
141	New Testament slides (incomplete) — Not Sold	—
142	Four Text slides	9
143	Five Hymn slides	5
144	Two "Merry Christmas" slides	11
145	Beards Eclipse slide carrier and instructions	15
146	Lantern acetylene generator in box	24
147	Three Long slides-Cinderella	5
148	Five Long and one double slipping slides — Not Sold	—
149	Junior Lecturer slide set	7
150	Six Newton slides-historic — Not Sold	—
151	Bright medical teaching slides	4
152	"Bluebeard" transfer slides	7
153	Stations of the Cross slides (incomplete) — Not Sold	—
154	Three wooden mounted slipping slides	26
155	Nineteen odd slides from sets	3
156	Religious transfer slides (incomplete)	3
157	Approximately sixty photographic slides (boxed)	5
158	A Woodbury slide - Alton Towers — Not Sold	—
159	Flip book - TV Dinner	3
160	Flip book - Dolphin Cycle	4
161	Flip book - Body Scape	5
162	Flip book - Hot Licks	5
163	Flip book - Running Octopus	4
164	Flip book - Egg Chase	4
165	Flip book - Ocra Breaching	6
166	Thirteen archaeological slides — No Sale	—
167	Twenty-seven religious slides	2
168	Thirty-six Far Eastern slides	2
169	Twelve astronomical slides	6
170	Nine Australasia slides	6
171	Twenty-seven North American slides	2
172	Fifty miscellaneous slides	2
173	Twenty-three assorted long slides	2
174	Five lantern readings	5
175	Five lantern readings	9
176	Three lantern readings	6
177	Three lantern readings	—
178	Five lantern readings	8
179	Five lantern readings	13
180	Newton & Co. slide catalogue	11
181	Newton & Co. slide catalogue	13
182	Eight-five black and white and colour slides of groups and subjects (boxed)	15
183	Ninety-two slides including the Six Inch Admiral, part 1 & 2; Live Models, Toys and photographic (boxed)	25
184	A Chromotrope "Goodnight"	30
185	Toy Cinematograph — No Sale	—
186	Episcope and cards	17
187	Whanslaw. Shadow play book	9
188	Hepworth. Evening work book	15
189	Fellow of the Chemical Society, the Magic Lantern	32
190	Hodges, Lantern Slide Making	10
191	Norton, Lantern and How to Use It	—
192	Hodges, Lantern Slide Manual	
193	Cook, Movement in 2 D	15
194	Optical Magic Lantern Journal Volume Nine	125
195	Barnes, Catalogue Part II	25
196	Gage, Optic Projection	40
197	Wright, Optical Projection	16
198	(Butchers) Lanterns and Cinemas	30
199	Marion, Optical Wonders	—
200	Magic Lantern with adaptors for 3x4 and 2¼x2¼, fan cooled	12
201	Pair of condensor lenses	26
202	Thirty lantern slides, Queen Victoria, etc.	20
203	Seven hand coloured slides	14
204	Fourteen slides-hand coloured live models	8
205	"Marley's Ghost" slides (incomplete)	12
206	Eight transfer slides-"Miners & Builders" (boxed)	6
207	Eight transfer slides-"Robinson Crusoe" (boxed)	7
208	Eight transfer slides-"Puss in Boost" boxed	6
209	Eight transfer slides-"John Gilpin" (boxed with reading)	10
210	Eight transfer slides-"Robin Hood" (boxed with reading)	12
211	Eight transfer slides-"Ali Baba" (boxed with reading)	16
212	Thirty assorted toy lantern slides	8
213	Two boxes of lantern masks	9
214	Three hymn slides	50p
215	Eight coloured animal slides	4
216	Fourteen black and white slides-"Entry to Yorkshire Salon"	3
217	Eleven coloured slides-"Soldiers of the Queen"	4
218	Seventeen hand coloured slides-"Scenes in the Life of Christ"	5
219	Thirty-two black and white slides-"Jersualem" and "The Life of Christ"	5
220	Twenty-six slides-views of Kew gardens, etc.	1
221	Long slipping slide-aquarium	5
222	"Goodnight" chromotrope	45
223	Chromotrope by J. Arnold	50
224	Chromotrope	28
225	Bees and Hive rackwork slide	110
226	Cow Jumped over the Moon lever slide	20
227	Scary Graveyard slipping slide	
228	Girl saved by dog slipping slide	10
229	Two boys and bird slipping slide	10
230	Clown slipping slide	10
231	Elephant slipping slide	20

Lot No.	DESCRIPTION	Pounds At $1.52
232	Dog through hoop slipping sli de	20
233	Clown on horse slipping slide	10
234	Lion through hoop slipping slide	8
235	Cats on Roof slipping slide	11
236	Blacksmith slipping slide	6
237	Three stages of Butterfly slipping slide	16
238	Crispin Cobbler slipping slide	4
239	Windy Lady (!) slipping slide	10
240	Man with nose slipping slide	16
241	Five Slides for superimposing heads	32
242	Eight transfer slides-Ten Nigger boys	11
243	Eight transfer slides-Sweep and Whitewasher	9
244	Twelve transfer slides-Cinderella	7
245	Eight transfer slides-Nursery Rhymes	10
246	Eight transfer slides-Tail of Tub	10
247	Eight transfer slides-Brown & Mouse	14
248	Eight transfer slides-Comical Cats & Dogs	14
249	Eight transfer slides-Gag-Jag rejected	10
250	Eight transfer slides-Elephants Revenge	8
251	Eight transfer slides-Never Ride a Strange Horse	10
252	Eight transfer slides-Foolish Bird & Hedgehog	16
253	Thirty-two slides-the Boer War (incomplete)	10
254	Twenty-four transfer slides-Peter Pan	32
255	Twenty-three transfer slides-Alice in Wonderland (one missing)	30
256	A set of painted long slides — No Sale	—
257	Bells Across Snow (Bamforth)	14
258	Beard's Eclipse slide carrier	16
259	Davenport's patent slide carrier no. 27	30
260	Wright. Optical Projection book	25
261	Mahogany and brass magic lantern	32
262	Victorian kaleidoscope	10
263	Ganot. Natural Philosophy	10
264	Dioramic sheet "Golden Fleece"	30
265	Designoscope	20
266	Postcard "Bioscope"	11
267	Saturday Magazine 17.3.1838	25
268	Photo and Scene Machines book	6
269	Papermovie machines book	8
270	Nudes (three)	32
271	Nudes (three)	30
272	Nudes (three)	35
273	Ballads & Poems of George Sims (first edition)	16
274	Sixty-one slides of Europena scene — No Sale	—
275	Forty-six slides-the Human Body	7
276	Lantern & Slide catalogue	28
277	Two mechanical and one still slide (juggler)	65
278	Schaffer & Buchenberg gauge	38
279	Beards patent valve	16
280	Adjustable lime holder and burner	22
281	Toy Lantern with original illuminant and slides	20
282	Three volumes of Harmsworth magazine with flicker film on page corners	12
283	Tri-unial lantern (was exhibited on first floor)	720
284	Bi-unial lantern with gas illuminants	300
285	Popular Scientific Revelations	30
286	A mahogany and brass magic lantern with electric illuminant	40
287	Hughes lantern	25
288	Another lantern (lacking condensor)	25
289	Magic lantern	22
290	Large pair of carbon arc lamps	25
291	A smaller pair	20
292	Box of projection lenses (some in pairs)	14
293	Box of miscellaneous slides	4
294	Tinplate toy lantern finished in red	60
295	Les Silhouettes a la Main	10
296	Album with views in relief-"Lourdes"	18
297	Tied to Wife's Apron Strings-Bamforth slides	10
298	Temperance Entertainment slides	10
299	David Livingston slides	14
300	Acetylene gas generator	25
301	Illuminant tray and tube	2
302	Four jet burner	10
303	Four jet burner with reflector	18
304	Lantern chimney	7
305	Another	10
306	Illuminant tray	2
307	Four wick burner	16
308	Projector & case	20
309	Ninety-four architectural slides of Egyptian and Roman buildings and English churches — No Sale	—
310	Lanterna Magica (complete)	60
311	Paraffin illuminant	20
312	Slipping slide	5
313	Slipping slide	6
314	Slipping slide	5
315	Slipping slide	5
316	Slipping slide — No Sale	—
317	Slipping slide	6
318	Phantasmagoria lantern	75
319	Two miscellaneous slides	1.5
320	Two odd slides	1
321	U.S.A. Flip book, c.1940	4
322	French magic lantern tissues, c.1910	2
323	French moire sheet	3
324	Peerless Pictures U.S.A. leaflet, c. 1910	1
325	French magic lantern documentation, c. 1880	7
326	English magic anamorpjose postcard-J. Maskelyn — No Sale	—
327	French shadowgraph postcard-"Les Ombres", c. 1900	2
328	Silhouette Animees-cover for box with procenium and un-cut shadow sheet — No Sale	—

END OF SALE

FROM

AUCTION LOT #254



MAGIC LANTERN BIBLIOGRAPHY: III

Robert H. Woodward

Again I am indebted to Marc Lorrin for several contributions to this installment of the Magic Lantern Bibliography. Still more items he has contributed await publication in the next installment. The ultimate success of the bibliography, however, depends upon the cooperation of more members.

Please send contributions to the bibliography, as fully annotated as possible, and in the form suggested by the entries that follow, to me at 494 Cheyenne Lane, San Jose, CA 95123. The value of the entries to readers lies in the fullness and accuracy of the information provided. Mr. Lorrin's entry about the French book by Jac Remise is an excellent example of the type of annotation I hope to include—a useful summary of a work that readers might not know about if a fellow member did not share.

I. Catalogues and Advertisements

A Fellow of the Chemical Society. *The Magic Lantern, Its Construction and Use*. London: Perken, Son & Rayment, [ca. 1889]. Nearly half the book is devoted to the advertising of "Optimus" slides and equipment, with illustrations and original prices. Five pages of listings of lantern slide sets. (Marc Lorrin)

Newton & Co. *Catalogue of Optical Lanterns, Spidiascopes, and Other Projection Apparatus*. London, [ca. 1910]. Picures and prices of Newton lanterns and associated equipment. (Marc Lorrin)

T. H. McAllister Condensed List of Optical Goods. Rochester: Reprint by N. M. Graver, 1971. Illustrated list distributed in early 1880s, with many pictures of lanterns, slides and other optical toys and instruments. (Marc Lorrin)

II. Books and Articles

Fraprie, Frank R., *How to Make Lantern Slides*. Practical Photography, No. 7. Boston: American Photographic Publishing Co., 1934. This 78-page book, written by the editor of *American Photography*, was first copyrighted in 1918. It defines lantern slides, differentiating between the standard American and British sizes, and discusses several methods of making them (direct contact, copying the negative in the copying camera, and using an enlarging lantern), with full technical data and further information about retouching, masking, titling, binding, and spotting. (R.H.W.)

"I Want a Girl Just Like the Girl . . ." *Eros*, 1, No. 4 (Winter 1962), 30-33. Reproduction of six stereoscope pictures manufactured by H. C. White Co., North Bennington, VT., copyright 1902. The pictures depict the proposal, the bride being dressed, the bride being escorted to the altar, the ceremony, the toast to the bride, and the newly married couple "alone at last." The introductory comment (p. 30) erroneously calls the pictures "stereopticon photos, circa 1903" (the copyright date is clearly visible on the slides) and speaks of them as "that generation's substitute for television or movies." This series, the comment states, "from the proposal to the consummation, was calculated to put any young swain in the mood for marriage." (R.H.W.)

aing, Alexander. *The Cadaver of Gideon Wyck*. New York: Farrar & Rinehart, 1934. (Triangle Books Edition, November 1942.) The solution to this mystery story about demonology and monsters both biological and psychological, with a medical school setting in Maine in 1932, turns in part on a fingerprint found on a glass lantern slide (a microphotograph of arterial tissue). "The projector was a standard balopticon, with a double, slotted slide-holder of the kind that permits one slide to be changed while the other is in focus" (p. 338). An earlier reference (p. 36, note 9) calls the machine simply a stereopticon. This is a fine yarn for readers who like technical and scientific twists to their mysteries. (R.H.W.)

Making of Slides and Transparencies on Ilford Lantern Plates. London: Ilford Ltd., [ca. 1924]. Booklet (32 pages) on the exposing and developing of photographic lantern slides. (Marc Lorrin)

Mast, Gerald. *A Short History of the Movies*. New York: Pegasus, 1971. Chapter 2, "Birth" (pp. 18-38), provides a reliable though succinct account of the role played by the stroboscopic toys using persistence of vision as forerunners of the movies. Toys discussed include the Thaumatrope, The Phenakistiscope, the Stroboscope, the Zoetrope, Uchatius' Projecting Phenakistoscope (a magic lantern fitted with a spinning disc), and the Zoopraxiscope. In the 3rd edition (The University of Chicago Press, 1981), pp. 8-23, the chapter is slightly revised and more fully illustrated. A second edition appeared in 1976. (R.H.W.)

Milner, C. Douglas. *Making Lantern Slides and Filmstrips: Technique and Practice of the Transparency*. 3rd ed. London and New York: The Focal Press, 1957. (Two previous editions in 1949 and 1953.) Milner has no sympathy for those who bewail the decline of the "pictorial" lantern slide (the obsolescent larger slide), "when nine out of every ten projectors are made for the 2 x 2 in. slide" (p. 10). In this thorough treatment of making slides, however, he writes to makers of both sizes of slides, discussing positive reproduction, using negatives, hand-colouring, retouching, binding, and finishing. He concludes (p. 217) with a reminder to the lantern lecturer to thank his projectionist: "There is one way of ensuring that we do not forget this small courtesy . . . by taking a hand at a lantern one evening, and see how hard we work!" (R.H.W.)

Remise, Jac. *Magie Lumineus*. [France]: Balland, 1979. A high quality book in large format, written in French. Of the 313 pages, 231 are devoted to the magic lantern. Profusely illustrated with pictures of lanterns and many slides of all sorts, almost half in color. In some cases, one whole page is used to illustrate a single slide in color. Covers the lantern from its origins, with illustrations reproduced from contemporary sources. The remaining pages are devoted to amusements of the theater such as silhouettes. An expensive book (about $51) but a visual delight even if the reader cannot read French. (Marc Lorrin)

Sayer, Philip and Caroline. *Victorian Kinetic Toys and How to Make Them*. London: Evans Bros. Ltd., 1977. Discussion on pp. 48-53 of how mechanical slides work and how to make them. Construction details on many other optical amusements. (Marc Lorrin)

Sobchack, Thomas, and Vivian C. Sobchack. *An Introduction to Film*. Boston, Toronto: Little, Brown, 1980. The introductory section on "Historical Overview: The Development of the Image" gives brief attention (p. 3) to the role of the Stroboscope, the Zoetrope, the Praxinoscope, and the Magic Lantern in the development of motion pictures. Page 4 pictures some early "parlor toys," including the Zoetrope and the Filoscope. (R.H.W.)

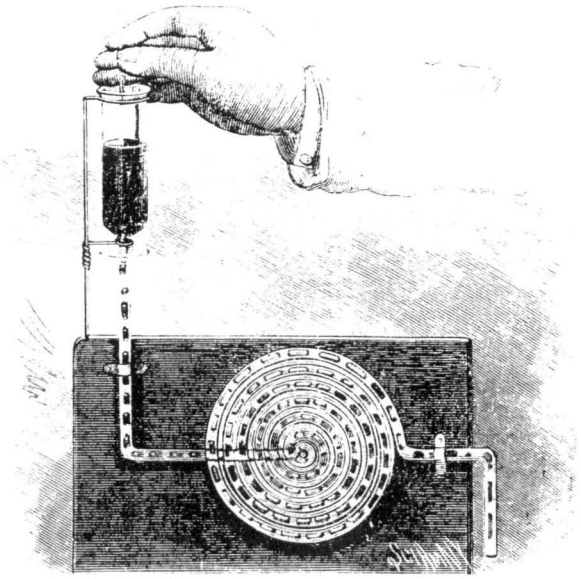
III. Motion Pictures

The Blue Lagoon (1980). When two children (Brooke Shields and Christopher Atkins) survive a shipwreck in the South Pacific and grow up as castaways on a Fiji island, their single link with the adult world of civilization is a stereoscope and a box of slides that they salvage. The slides give the youngsters their only insights into the emotions of love, marriage, and parenthood. The black-and-white Victorian slides, shown intermittently throughout this film adaptation of H. de Vere Stacpoole's novel, contrast not only with the lush color of the film but with the Edenic emotions and situation of the young people. (R.H.W.)

A Connecticut Yankee in King Arthur's Court (1949). Early in this loose adaptation of Mark Twain's story, shortly before the accident that transports him back to the time of King Arthur, the blacksmith Hank Martin (Bing Crosby) is repairing a car—the time is 1912—and talking to a group of children about remarkable inventions. Included in his list are the automobile, the phonograph, the electric light, and the magic lantern. When condemned by King Arthur to be burned at the stake, he saves himself by creating his first miracle, the igniting of a scroll bearing his sentence by using a burning glass, probably a magic lantern lens. (R.H.W.)

The Magician (1958). Swedish film-maker Ingmar Bergman examines the perplexing relationship between illusion and reality in this story of an itinerant 19th-century magic lanternist and hypnotist. Through the lanternist, Vogler (played by Max von Sydow), Bergman makes a dramatic and persuasive statement about his own abilities as an illusionist in swaying an audience to accept illusion as reality. For an extended analysis, see Gerald Mast, *A Short History of the Movies*, 3rd ed. (Chicago, 1981), pp. 338-39. (R.H.W.)

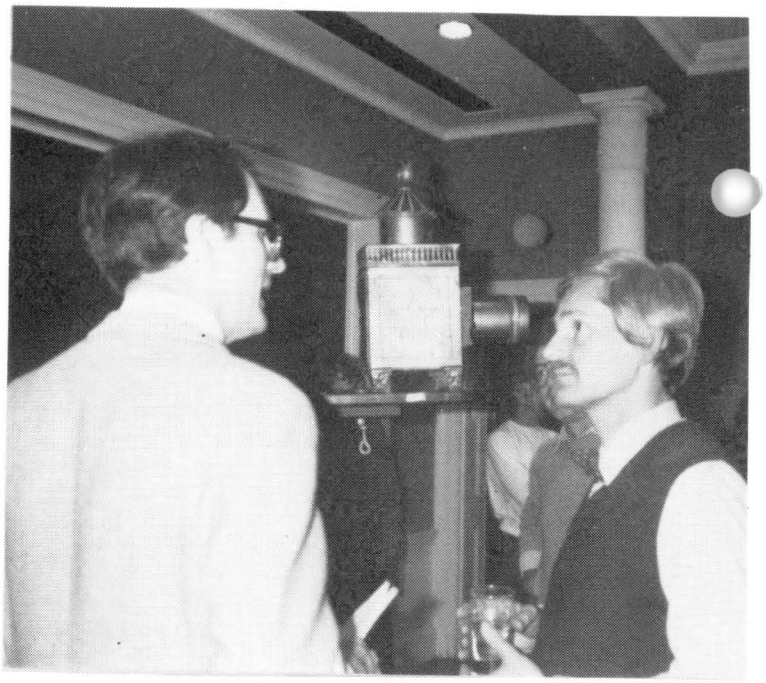
Stevie (Great Britain, 1978). In this film adaptation of the Hugh Whitemore play, presenting the life and poetry of the eccentric British poet Stevie Smith (Glenda Jackson), Stevie talks at length about her childhood in the early years of this century. On two occasions she refers to lantern shows, once in connection with a female lecturer explaining what young girls should know and once with respect to local cultural events. (R.H.W.)



Circulating Fountain for Projection.

IN THE LIMELIGHT
A MLS profile of David Brooke

" In the Limelight" is a new column in the *ML Bulletin* and one, we hope, that will help us get to know each other at least a little bit better. We are a small society of collectors far flung from coast to coast and residing in four countries. For some, the opportunity to travel is limited and the chance to meet other MLS members close to nil. Each issue, "In The Limelight" will feature a brief biographical sketch of 500 to 750 words of a society member in good standing; whenever possible, a recent photograph will accompany the article. Our sincere thanks to David Brooke who graciously consented on short notice to be our first biographee. Selection is at the editor's discretion—though I would welcome suggestions—and will include established members and those who have just joined, the guardians of collections large and small, and slide, lantern, and literature enthusiasts. Who knows? The next phone call you receive may be the one asking you to step "In The Limelight."



David Brooke talks with Willem Wagenaar (Borton Photo)

OVER THE OTHER SIDE AND DOWN UNDER

As a lanternist, I am a comparatively late arrival. While have memories of a magic lantern in my grandfather's attic in England, and have been a haunter of antique shops since I

was ten, I don't remember noticing slides and lanterns much before 1974. It was then that I acquired two hand-painted examples in a Maine antique show, and it is curious how things seem to turn up "when their time is due." I had been arranging small Christmas exhibtions for the art museum at which I worked, and in 1973 I put together *Penny Plain, Tuppence Coloured*, on nineteenth century toy theatres. I suppose it was a natural progression from the theatres to optical toys and the magic lantern.

The two slides (one of them showed an unlikely camel watering at Lake Windermere) suggested my next exhibition, *The Peep Show*, but I had to postpone preparations for this owing to a summer visit to my parents in 1974 to Australia. I became good friends with Hans and Peggy Wetzel, who owned it, and I even managed to discover some more slides in Melbourne—one of the stops on Professor Pepper's triumphant tour more than a century ago.

When I returned to New Hampshire, I set to work on *The Peep Show* with renewed enthusiasm. Copies were made of such optical toys as the thaumatrope and the zoetrope for the visitors to handle, and the show sported a continuous projection of (copied) lantern slides. It was an easy step from such exhibitions to performance, and I acquired my first lantern in a New Hampshire flea-market in 1975. Armed with this and a few more slides, I began to give rather catch-all talks about dioramas, optical toys, and Mr. Albert Smith's *Ascent of Mont Blanc*, (a popular London stage production in the 1850's). I usually finished off this pot-pourri with a selection of lantern slides—mainly comic slippers, the *Tiger and the Tub*, and a few chromotropes.

Not long after my debut as a "lanternist" I attended the inaugural meeting of the Magic Lantern Society of Great Britain at Corsham Court. I also bought myself a biunial one cold morning on the Portobello Road, and improved my slide collection. Once again, I was enthused, this time by Corsham and the people I met there, and also by the *British Magic Lantern Journal*, of which I acquired a microfilm in London. This has provided me with a great deal of ammunition.

I set myself up forthwith as a lantern lecturer helped by a friend who served as "the operator," and a variety of accompanists. Since then I have given a few shows each winter, usually at art museums, historical societies and colleges. While I do include a number of nineteenth century anecdotes and lantern facts mined from the *Journal* and elsewhere, my main purpose is entertainment, and I take considerable liberties with the material.

I learned a great deal from the various performances at the recent convention in London, and I was particularly taken by the inventive use that Mervyn Heard made of his slides. I have renamed my troupe (same old troupe with much the same old program and a few new wrinkles), *Pepper's Ghost* in memory of Professor Pepper and what must have been simply wonderful days at the Poly. I am also working on an occasional magazine, *Dissolving Views*, which will be devoted to the lighter side of the magic lantern. One of the sections will be called *Fisticuffs and Phantasmagoria*, and will record some of the notable fights and other disturbances which have interrupted lecturers, since Robertson's lantern first came off the rails and Sheridan fell into Madame Gorbatsoff's lap at the Brighton Pavilion.

NOTES FROM HERE AND THERE: THE EDITOR'S SCRAPBOOK

Slides Above Cayuga's Waters. Harriet Peters reports on a happy ending to a search initiated by Cornell University archivist, Gould P. Colman. In the February 24, 1983 issue of the *Cornell Chronical*, Gould sought information on the whereabouts of an "old fashioned lantern slide projector, the kind we used to fight over to run where we were in grammar school." Why? The university library has nearly 6,000 3¼x4" glass slides dating from 1900 to 1940 depicting campus and Ithaca-area events: athletic, social, and student activities. Referring to the projectors, Colman acknowledged that "there used to be a lot of them on campus but now no one seems to know where they are. Perhaps there is one gathering dust in a corner still. We could certainly use it."

Within a few hours of the publication of that article, Colman received sixteen phone calls informing him of the availability of over twenty projectors on campus. He selected a mint-condition magic lantern "with all five lenses intact" from the National Astronomy and Ionosphere Center operated by Cornell in Arecibo, Puerto Rico. The follow-up article which appeared on March 17 made prominant mention of the Magic Lantern Society of the U.S. and Canada and supplied Joe Koch's address. Good news sure does travel fast. In fact, a few days later, Joe received a letter from Bert Mills, a reporter for *Grit*, "America's Greatest Family Newspaper", who admitted to not owning a projector or slides but was interested in developing a feature story on magic lanterns. Who knows? With media coverage like this, we may all have to hire agents.

The Answer Man. In regard to several questions raised in the last *ML Bulletin*, Jack Boucher writes: "May I try to be of some help to ex-member George Reed? He seeks ink for slide coloring. What he wants is not ink but transparent photo-oil color, and it is still very much available. The colors are manufactured by the John C. Marshall Mfg. Co., Inc. of 167 No. 9th Street, Brooklyn, New York 11211. They come in several different sets and are supplied in small tubes. I recommend their "Master Set" which sold in 1979 for $28.50; other smaller sets are a bit less money down to an "Introductory Set" for only $4.00! The colors are applied with cotton, just as they were three-quarters of a century ago. I do suggest reading the directions.

Re the article by Henry Van Lieshout, "Save Your Originals—Make Dupes," all may be interested to know that 3¼x4" sensitized lantern slide plates and cover glass are still very much available from Eastman Kodak! The plates come packed 36 to a box for $32.75 in medium contrast (cat. #140 6909) and high contrast (cat. #140 6917). The catalog numbers are Kodak's, of course."

N.W. Meeting. The N.W. Group of the Magic Lantern Society met at the house of Bob and Carm Bishop in Seattle on March 26, 1983. Guest speaker Paul Dorpat, the author of *Glimpses of the Past* and *More Glimpses of the Past*, presented slides of old postcard scenes of Seattle and some of new Seattle in comparison. The pictures included old buildings and businesses, the board walk, the waterfront and the Seattle fire of 1889. The before and after format revealed some startling changes: a circus site which is now part of the Seattle Center, for example. Mr. Dorpat and two other guests, Maggie and Roy Starks, joined the Society following the meeting.

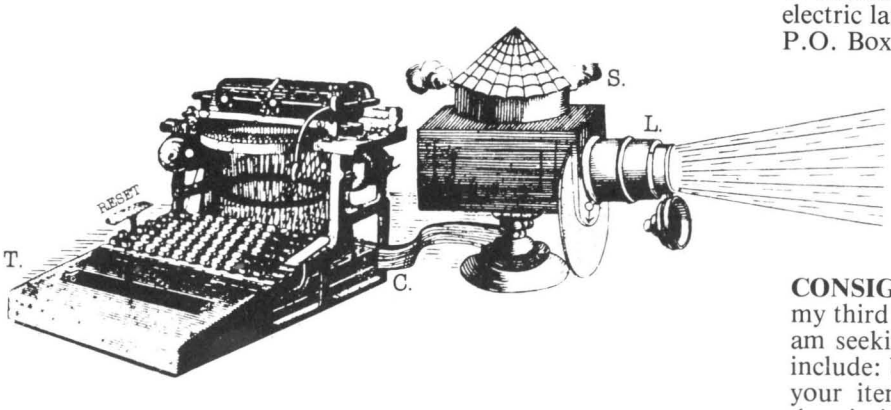
Mark This! Terry Borton is working with the Mark Twain Museum in Hartford, CT, to build a slide collection for them to use in shows. Donations or notice of sale of Twain-related material will be gratefully received. Send all responses to Terry at Bridge Rd., Haddam, CT 06438.

The Sky's the Limit! I was contacted by a local insurance agent last month who was working on a claim submitted by a gentleman who had recently lost a collection of 75 hand-colored 3¼x4" slides of American Indians, unattributed and unidentified. The owner—possibly a bit unhinged following the theft—had demanded that the company pay him $18,750 for his loss. For those of you without calculators, that's $250 per slide! I did my best to assure the agent (who was close to hysteria himself) that although slides of Indians were certainly among the more desirable subjects for lantern enthusiasts, they would have to be truly ***remarkable*** to rate that kind of price.

That claimant was not alone in seeking what many of us feel to be wildly inflated prices for lantern material. In a recent catalog from Allen and Hilary Weiner of New York, two of the most knowledgeable and reputable dealers of photographica in the world, a projecting phenakistoscope with eight printed disks was offered (and sold) for $1500, two polychromed French lanterns were advertised at $375 and $475 and a slip slide of a photographer photographing a donkey was priced at $285. The *Americana, Catalog 69* from the Current company of Bristol, RI, offered 100 painted glass lantern slides (ca. 1930) of Luther Burbank's experiments and gardens for a mere $3,000. And Joe Koch sent me a quote from an out-of-print book search service that wanted to sell him an ex-library copy of Elememdorf's *Lantern Slides: How to Make and Color Them* (1895) for an even $100. Someone ought to send these dealers the results of the auctions conducted by the American and British Societies and get their feet back on the ground.

Future Shock. James Morrow, author of *The Wine of Violence* (Ace Books, 1981) and cited by *Publisher's Weekly* as a "writer to watch", is working on a new science fiction book in which a magic lantern will play a central role.

As long as we're in a futuristic mood, how about this from an advertisement by Beagle Bros. Micro Software illustrating their newest high-resolution computer graphics program. I always did like folks with a sense of humor; maybe we ought to send them an honorary membership.



ADDRESS CORRECTIONS

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East Wenatchee, WA 98801

NEW MEMBERS

James Cornwall
Haendel Str. 17a — Bus. Ph. 0221/234059
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West Germany

Ken and Judy Fortune
291 Hazelcroft Rd. — Home Ph. 0473-49394
Ispwich GAW, England 1P1

David Francis
103 Highgate — Home ph. 340-8425
West Hill — Bus. ph. 437-4355, ext. 25
London N6, England

Herman Hecht
"The Retreat" — Home ph. 01-660-5196
14 Zigzag Rd.
Kenley, Surrey CR25EL, England

International Museum of Photography
George Eastman House — 716/271-3361
Serials Librarian
900 East Ave.
Rochester, NY 14607

Jilliana Levin
5 Hamston House — Bus. ph. 937-9359, ext. 11
Kensington Court
London W8 9B, England

John P. Townsend
Flat 56, Wendover Court — Home ph. 01-486-8447
Chiltern Street — Bus. ph. 01-408-1161
London W1, England

David Brooke
68 Park Street — Home ph. 413/458-8638
Williamstown, MA 01267 — Bus. ph. 413/458-364

BUY/SELL/TRADE

WANTED PLEASE! I would like slides advertising Aladdin or Mantle Lamp Company of America; either kerosene or electric lamps. Also Velex or Alacite glassware. Steve Lolley, P.O. Box 217, Meriden, KS 66512

CONSIGNMENTS SOUGHT. I am beginning to prepare for my third magic lantern sales catalog to be issued this Fall and am seeking unusual and wonderful lantern-related pieces to include: books, slides, lanterns, and ephemera. I will include your items for a 20% consignment fee. Send a complete description of your offerings to Larry Rakow, 1585 Maple Rd., Cleveland Hts., OH 44121.

NOTE: SPECIAL ANNOUNCEMENT!!!! Beginning immediately, every paid-up member of the Magic Lantern Society receives one 25-word advertisement in the *ML Bulletin* per year, absolutely free! Ads must be magic lantern-related; no used refrigerators, please. Additional words beyond the first 25 will be charged at the curent rate of 10¢ per word. Ads not used during the current membership year cannot be carried over, so take advantage of this remarkable offer and send in an advertisement today!